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DUCHESS OF PORTSMOUTH, BY WILLIAM WISSING [See No. 58]

CATALOGUE OF

Choice and Valuable Paintings

FROM THE COLLECTION OF

MR. EDWARD BIERSTADT

AND THE ESTATES OF
THE LATE

HON. JOHN H. V. ARNOLD AND EDWARD DEXTER

INCLUDING

WISSING'S PORTRAIT OF THE CELEBRATED DUCHESS OF PORTSMOUTH; WEST'S LORD BYRON; ROSSITER'S WASHINGTON AT VALLEY FORGE; TRUMBULL'S PORTRAIT OF THOMAS PAINE; GEORGE FREDERICK COOKE, BY THOMAS SULLY; CAPTAIN JAMES LAWRENCE, BY GILBERT STUART; A LANDSCAPE, BY VANDER NEER; SEVERAL CHOICE EXAMPLES OF THE PAINTINGS OF ALBERT BIERSTADT; TWO PAINTINGS ATTRIBUTED TO SIR JOSHUA REYNOLDS; A SCENE WITH CAVALIERS, BY WOUVERMAN; A LANDSCAPE, BY JULIAN RIX; AND MANY OTHERS OF INTEREST AND VALUE.

FOR SALE AT AUCTION

THURSDAY EVENING, APRIL 27, 1905

BY

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THE ANDERSON AUCTION COMPANY,

5 West 29th Street, New York.

This Sale
will be conducted by
Mr. George D. Morse

Choice and Valuable Paintings

LELY (SIR PETER)

1. GWYNN (NELL)

Copy of the famous portrait of Nell Gwynn, with a Lamb, carefully painted. 11x14 in.

BIGELOW (SOPHIA B.) American painter

2. A WOMAN SEWING

A large oval portrait of a woman sitting at a table engaged in needle-work. The figure and face are presented in full profile.

Face is well rounded and the flesh tones agreeable. The light background allows the form to stand out with force. The brown dress is relieved by the blue tones of the material upon which she is working. Large ornamental frame. Date, 1854. 29x36 in.

HALL (GEORGE H.)

3. GRAPES OF SEVILLE

Bunch of Spanish Grapes hanging from the mouth of a mask which ornaments a door-post. 1860. 16¾x23½ in. Unframed.

REYNOLDS (SIR JOSHUA)

4. COPY OF THE "INFANT ACADEMY," by an unknown artist

25x29½ in. Unframed.

VICKERS (A.)

5. NEAR HENLEY-ON-THAMES, ENGLAND.

A pretty canvas, showing one of the most beautiful places in England, the scene of the international boat-races. A very truthful representation. 16x11 in.

BIERSTADT (ALBERT)

6. AUTUMN IN NEW HAMPSHIRE

In this painting the artist has placed the horizon line very low and made the influence of the sky to dominate the picture. The chief attraction is the effect of atmosphere which has been very beautifully rendered. The water affords that sense of quiet which is the peculiar charm of autumnal scenes. The haze dreams on the distant hills. A bright shrub in the foreground adds its sharp accent which finds a response by the subdued note in the middle distance. The tree anatomy is careful and graceful. As one might expect from this artist the concept and color are in delightful harmony. 14½x19 in.

UNKNOWN ARTIST

7. HEAD OF A MONK

This picture was much prized by Mr. Bierstadt. It bears all the marks of being painted by a great master, probably Florentine. The emaciated face is strongly ascetic in its fleshless structure. The dry hard color, nearly a bloodless distemper, well befits the parchment-like skin. The modelling is startling in its directness. It falls into the background with a wierd manner. The face is painted with a technique and a force possible only to a master in art. 16½x12½ in.

HOWARD (HENRY—A.R.A.)

8. PORTRAIT OF JOHN PHILIP KEMBLE, the Noted Actor

The figure is turned to the right, while the face is full front. The expression is striking and forcible. The deep-set eyes are large and piercing and the mouth beautifully modelled. The flesh tones are solid but tender, and finely shaded. A mass of black hair curls over a wide forehead, the back being gradually absorbed by the dark background.

The dress is black, but strikingly relieved by a crimson velvet collar worn loosely around the shoulders and breast. Unframed. 24½x20 in.

HARRISON (GABRIEL)

9. EDWIN FORREST AS KING LEAR

The moment chosen by the painter is when the dethroned king is breathing his maledictions on his daughters, and apostrophizing the winds. The sturdy form is bidding the elements defiance. The majesty of the position is no doubt from a photographic pose by the tragedian, but the artist has controlled all photographic effect by the power of his brush.

The color is beautifully handled both in the face and the robe which is splendidly simple and severe. The left hand is raised, holding a few straws, while the wind blows the white hair and beard around the strong intelligent face. The brown heath and the night form a fitting background to the scene. 15x20 in.

BIERSTADT (ALBERT)

10. NEAR LAKE LUCERNE

Albert Bierstadt was born in Dusseldorf in 1830, and died at his home in New York in 1902. Coming to America with his parents at a very early age, he early manifested a decided taste for art. In 1853 he returned to Dusseldorf and began his studies in the academy. Summers were spent in sketching

and painting in Switzerland. Lofty mountain scenery had great attraction for him. Soon after his return to America he was sent to Europe to make studies for a painting of the Discovery of the "North River" by Hudson. Chevalier of the Legion of Honor, and a medalist of every European country.

Lake Lucerne is a distinctly representative type of the early canvases of Bierstadt. It has the bold significance which characterized all his work. It is also a true presentation of the spirit of the Dusseldorf art of the period. There is great audacity, which is justified by ability to accomplish what the painter intended. The definite artistic intention is fully manifest, while the strong and massive manner in handling completes the impression of great artistic power. 22x31 in.

UNKNOWN ARTIST

11. PORTRAIT OF LOLA MONTEZ, COUNTESS OF LANSFELDT, Noted American Actress

The actress is represented with figure nearly facing the front, face turned nearly in profile. The head is well posed. Eyes are large and expressive. The figure is draped in a brown striped wrap which is thrown loosely over the head. Oval. 14x17 in.

HOWARD (HENRY—A.R.A.), 1769–1847

12. JOHN PHILIP KEMBLE AS CORIOLANUS

Henry Howard was a pupil of Phillip Reinagle. He became a very versatile painter, handling a variety of subjects with equal merit. His figures are skilfully drawn, although rather dark in color. He was fond of painting beautiful profiles, and in later years his love for the beautiful reduced somewhat the strength of his earlier brush work.

Kemble in the character of Coriolanus presents a full-bearded man dressed in a red garment over which a cloak of dark material is thrown. The large and expressive eyes are turned to the right, and the face is seen in about three quarters light. The color of the flesh is a rich golden tone. The painting is full of interest, and the handling is unusually free. A conventional background throws the face into a bold relief. 20x24½ in.

This picture was exhibited in Somerset House in 1820.

FUSCLI (H.)

13. RICHARD III.

Very low in tone. The King has suddenly awakened from his dream and in terror is peering into the darkness. The face is thin

and drawn ; the hands, distorted, cling to a support like the claws of demons. A painting of great dramatic power.

Over the terrified King is seen the undisturbed face of an attendant. The handling is strong, direct and full of character. 20¾x27 in.

BIERSTADT (ALBERT)

14. ANTELOPE AND FAMILY

A glimpse of the Rocky Mountain region, where Bierstadt spent so many years. In the background the mountains rise in a wild and convoluted mass. Upon the brown plain the Antelope group is gathered. The doe and kid are resting, while the buck, with head high in the air and nostrils distended, is sniffing the approach of danger. The turquoise sky drifts its shadows into the distant valley. Upon these brown plains the Antelope, and once the Buffalo, found abundant food.

The atmospheric effects are exceedingly fine. The drift of light over the mountains is true and subtle. The expression is large and even in this small canvas ; the feeling of space and grandeur is distinctly appreciated. 19x14 in.

UNKNOWN ARTIST

15. PORTRAIT OF MAN, UNKNOWN

This beautiful portrait has been attributed to Gainsborough.

A young man is represented in a purplish-brown coat, with a lace shirt front and tie. The figure is turned slightly to the left, and the face presents a three-quarters view. The flesh tones are natural and subdued, while the shadows are transparent, forming a delightful roundness of feature. Mouth is strong, lips full and well formed. 23x27 in. Unframed.

PATON (SIR NOEL)

16. THE BATHERS

Two figures, one nude, and the other but partly nude sitting upon the rocky bank, assisting the first to a garment as she emerges from the stream. The nude figure is beautifully drawn and of superb color. The feet are yet in the water and the hand is raised to receive the garment which the one upon the bank is handing down. A mass of golden hair emphasizes the rich flesh tones of the shoulders over which it falls.

The scene is laid in a wooded pool towards which a stream dashes from a height, hidden by the branches of overhanging trees. Signed N. P. 25x30 in. Unframed.

JARVIS (——)

17. PORTRAIT OF McDONALD CLARKE

The subject of this portrait was a famous character in New York in the early part of the last century known as the "Mad Poet." He died in 1842.

The brow is broad and high, and the eyes clear and frank, without suggestion of any "*madness.*" The artist has strongly emphasized the features, with a feeling almost sculpturesque. The color is somewhat uniform but cleverly modulated. 14x17¼ in.

BIERSTADT (ALBERT)

18. VIEW OF THE HUDSON AT TARRYTOWN

While a resident of this historic place, Bierstadt made numerous sketches of the bits of scenery which were especially pleasing to him. This little sketch was in his studio at the time of his death.

The broad and beautiful stream is seen between the trees which frame it in on either side. Beyond, the hills rise and draw away from the valley into the famous Catskill range. Over all, the sky domes with sunset hues and fills the whole painting with a fine and subtle color. The greens are becoming brown with the approach of autumn. The water is dark. The whole is handled with great sympathy and force. 12x8¾ in.

RICHARDSON (——)

19. EDWIN FORREST AS METAMORA

This presents the great tragedian in his favorite Indian character. The scene is laid in the woods. Forrest, in the full dress of an indian, occupies the center of the painting. The right hand is supported by a bow which is tightly strung. Bands of wampum and decorated belts are the adornment of the buck-skin coat; the head dress of eagle feathers.

The face is well modelled and very expressive of force and thought. The center background is of a full blue color, while the trees on either side frame the figure of the warrior. It is well painted, and in good color. 20x24 in.

VANDERLYN (JOHN). Noted American painter, pupil of Gilbert Stuart.

20. PORTRAIT OF AARON BURR, ATTRIBUTED TO VANDERLYN

Panel painting, said to have been made from sittings when Burr was in England. A note on the back states that six sittings were made, but ascribes the painting to Van Dyke, by which, of course, Vanderlyn is meant. The painting is well executed, the portrait a very faithful presentment. 9½x8 in.

BIERSTADT (ALBERT)

21. A CAVALIER

A head by one who is universally known as a landscape painter. It bears date of 1852, and is, therefore, a comparatively early effort. The Dusseldorf Palette is still in evidence so far as the color is concerned; he had not quite released himself from his educational surroundings.

The Cavalier is handled with great precision and bears himself with dignity and grace. The face is strongly drawn and the head well rounded. The flesh tones are carefully considered and well shaded. The white collar manifests great care as to details. 19x14 in.

SIMMONS (EDWARD P.) Born in Cambridge, Mass., in 1852. Resides in New York—address, Players' Club. Pupil of Boulanger & Lefebvre; Honorable Mention, Salon, 1882; Bronze Medal, Paris Exposition, 1889; Gold Medal, Buffalo, 1901; Prize from Municipal Art Society, New York, for Mural Decoration in Criminal Court.

22. FRENCH PEASANT; CONCANNEAU

The Peasant of Concanneau was painted in 1882. The picturesque studies for which it furnishes models have all the beauty without the hardship.

The pathetic expression of the emaciated face emphasizes the sadness. The artist has done his work with delicacy and fidelity. The figure is relieved from the background with a statuesque pose quite charming in its truth to the nature of the people. The white cap and red shoulder kerchief relieve the brown tones of the flesh. The gaze of the model is direct and timid at the same time. The manner of handling is good. The dried grass is managed with a fine sense of values. The distance reveals a group of trees through which glints the setting sun. Heavy clouds darken the sky. 21x15 in.

BOTH (JAN), Attributed to

23. THE TOPER

A most delightful color sketch of the head of a toper, quaint and charming in its color, the subject evidently a mendicant of the commonest type. The artist has presented him in profile, but turned the face so that both eyes are visible. A glow of color covering the cheek, passing from a livid white into a vermilion and touching the nose with a crimson hue. The brown coat hangs loosely upon the figure, but the face is jolly in its rubicund brilliance. Unframed. 15½x23 in.

GAINSBOROUGH (THOMAS), Attributed to

24. AN ENGLISH OFFICER OF THE PERIOD OF THE REVOLUTION.

A striking figure in the red coat of an officer of the English army; a sincerity.

The face is nearly in profile, but is full and round. The hair is thrown back and gathered in a queue at the back. The red coat is trimmed with buff, and the waist coat of the same buff material is opened low revealing a lace front and low neck band of the period.

The body is turned to the right, throwing the left side of the subject into prominence. A gracefully posed figure and a harmonious color scheme combine to make a most attractive canvas. The background is light yellow at the lowest point gradually becoming darker at the top of the picture. Painted with great sincerity and taste. 25x30 in.

VEDDER (ELIHU)

25. THE MONEY LENDER.

Elihu Vedder was born in New York in 1836, and early showed great originality and fondness for design. He early went to Italy, where he developed into the most original genius which America has produced. His illustrations of Omar Khayyam rank among

the world's masterpieces. He is a clever and indefatigable student and has expressed much of the lofty feeling and strong manner of the world's masters.

At a social evening at the house of Sol Eytinge, the well-known artist, Vedder made the little souvenir which is here catalogued. It is a charming study with Vedder's color and spirit throughout the painting. 2½x3½ in.

Accompanied by a certificate of authenticity.

BIERSTADT (ALBERT)

26. LAKE MAGGIORE

This bit of Italian sunshine is a delicate rendering of very subtle conditions of light and color.

Lake Maggiore offers at certain seasons of the year delightful conditions of atmosphere, trailing shadows and purple sunlight. The mountains spring directly from the water's edge, except here and there a little footing is gained for a few houses to cluster at their base. Far into the sky the mountains raise their heads, and all the movements of light and shade touch their summits, trail along their sides, and darken the waters of the sunlit

lakes. Blue mists like a silvery veil over lake and mountain. Such a souvenir of Italy the artist has given us in this exquisite canvas of pearly transparent tones. 19x11 in.

McEWEN (WALTER P.)

27. REST

A Nude Figure. Walter McEwen was born in Chicago, Ill., in 1860. Resides in Paris and in Chicago. Pupil of Cormon and Robert Fleury. Honorable mention in Salon of 1886. Silver Medal, Paris Exposition, 1889; First Gold Medal, Berlin, 1891; Medal, Columbia Exposition, Chicago, 1893; Medal of Honor, Antwerp, 1894; Hor Concours, Salon, 1896; Chevalier Legion of Honor, 1896; Second Class Medal, Munich, 1897; Silver Medal, Paris Exposition, 1900; First Gold Medal, Munich, 1901; First Class Medal, Vienna, 1902. A. N. A., 1903.

"Rest" is the original sketch made by McEwen for the large picture which was ordered by the Chicago Art Museum in a comparatively early period of his notable career. The owner purchased it directly from the studio while the larger work was yet unfinished. It remained with Mr. McEwen until he had completed his commission. Since that

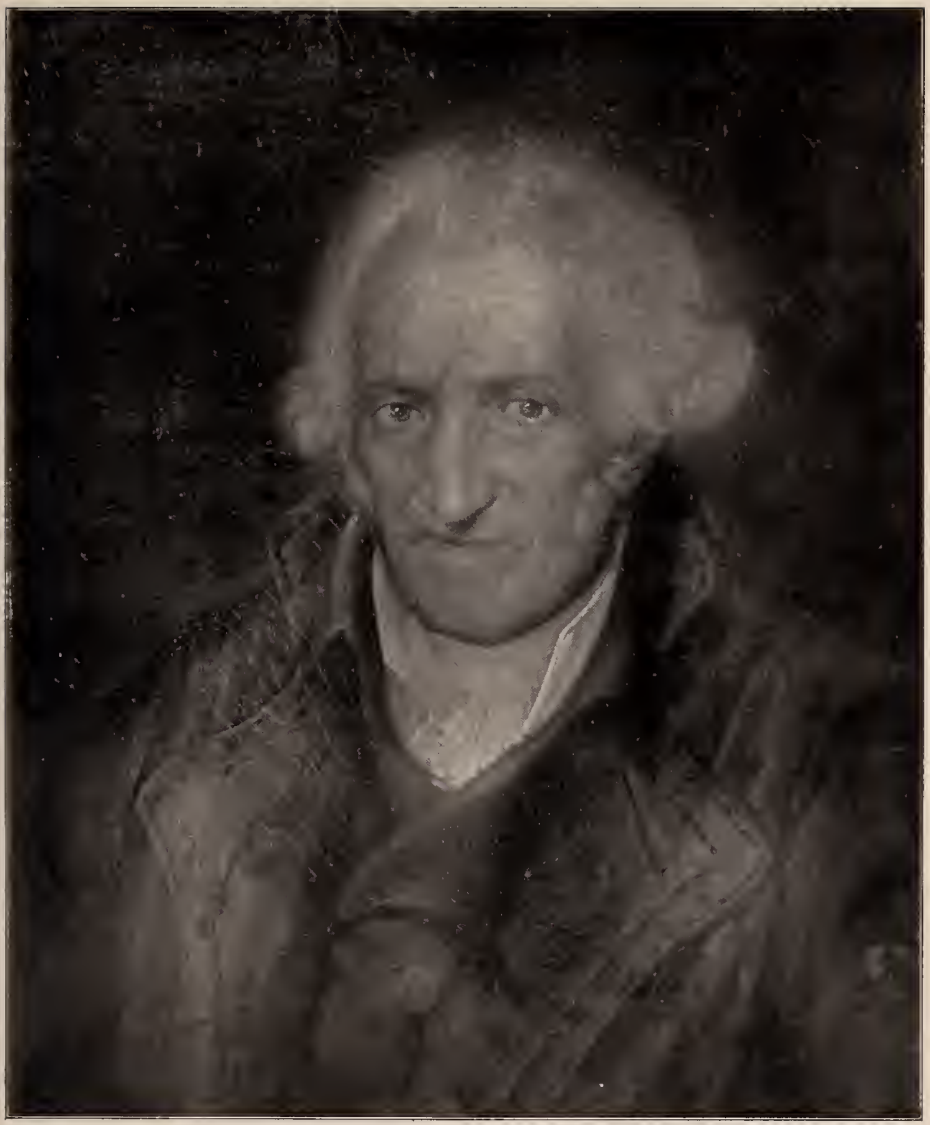
time it has been in the possession of the present owner. The figure of a full-grown woman lies under a canopy, a part of the body being in the full light of the sun, and a part shaded. The form is easily and carelessly stretched out as if completely relaxed and the only thought is a desire for rest. The figure is splendidly drawn and not over-colored.

The accessories of canopy and background strongly handled. The color is fresh and vigorous. 10x19½ in.

STUART (GILBERT)

28. PORTRAIT OF CAPTAIN JAMES LAWRENCE

The portrait so well known through engravings and various forms of reproduction is characteristic of both the subject and the painter. The bust only is presented but the strong determined face is admirably presented. The rich color of the flesh tones indicate the breath of the sea which has given it a tone of bronze. The forehead is white and high. The white collar is just visible over the dark stock. The dark blue naval coat is relieved by stripes of gold lace. The collar of the coat is high and raised, reaching nearly to the ear. 30x25 in.



THOMAS PAINE, BY JOHN TRUMBULL [See No. 49]

BIERSTADT (ALBERT)

29. INTERIOR OF LIBRARY, MINNEAPOLIS

An interior of a room whose one window opens into a garden with a flash of brilliant color in rich greens and bright orange. The room is finished in a deep mahogany brown with appropriate hangings. The floor is covered with a Persian rug of bright tones. A book-rest with a large open volume, is before a lady who is apparently resting from her reading. A youth in the middle distance is absorbed in a book which he holds in his lap. A heavy curtain is drawn to the right, half revealing a piece of statuary. Good color, careful attention to details and a quiet harmony pervades the picture. 19½x14 in.

UNKNOWN ARTIST

30. QUEEN ELIZABETH. Panel.

An elaborate and apparently contemporary presentation of England's great queen by an unknown painter. It is a half-length, showing both hands, one of which rests upon the corner of a cushion, and the other holds a piece of fancy work. The dress is of crimson velvet richly decked with gold down the front. The puff sleeves are in cloth of gold and lace, terminating at the hand in a wristband, and at the shoulder in a lace collar

beautifully decorated. The ruff at the neck is not so high as in many portraits. The red hair is surmounted with a coronet or head dress, which falls behind the back.

The background contains the letters E. R., below which are arms with the motto "*Semper Eadem.*" Below this are the words

"*Sancho Ripo*
So & Riposato
Affano 1579."

In the upper left-hand corner are the words "*Tutto Vedo &*
Molto Mancha."

The painting is in good condition considering its age, having been painted on a very heavy panel. The color is fresh. 29½x41 in.

MARTIN (SILAS)

31. PORTRAIT OF CHARLES DICKENS, the Novelist

This three-quarter length portrait of the great novelist was painted during his second visit to America. The likeness is very fine and the attitude a favorite one with Dickens. The rich brown tones of the picture are relieved by a bit of color at the right, where a touch of white and of red are judiciously introduced. 30x48 in.

WEST (WILLIAM E.)

32. PORTRAIT OF LORD BYRON

The figure is posed with the side of the body directly to the front, the face turned full on the observer. A dark crimson cloak is thrown over the shoulder which is held in place by the left hand thrown easily over its folds. The hand is beautifully painted. The flesh is admirably painted. The high color of the cheeks is finely modulated into the deeper tones. 25x30 in.

A famous and well-known Portrait of the Poet, and no doubt a replica by West.

HUNT (LEIGH). Distinguished etcher and painter, Secretary of the Salmagundi Club, etc.

33. SUNSET NEAR STOCKBRIDGE, BERKSHIRE

Water color. A charming scene, full of repose. In the foreground a pool reflects the last rays of the setting sun, on the further bank the trees silhouetted against the pale orange and red of the sky, while the lower brushwood and distance suggests the approach of the nebulous mists of the autumn evening. 15½x11½ in. Handsome ornamental gold frame, with gold mount.

BIERSTADT (ALBERT)

34. LAKE SILVAPLATA, NEAR ST. MORITZ

Lake Silvaplata is carefully finished with great attention to details, skilful management of light, and a true sense of the picturesque which made all of Bierstadt's Old World studies so impressive and suggestive.

The skilful treatment of the lights and shadows in this canvas show a high color-sense and ability to meet any condition of atmosphere and render it with striking exactness. 20½x28½ in.

BIERSTADT (ALBERT)

35. THE RIGHI

This eminent painter was at his best in the wildest and most picturesque mountain scenery in his effects of sunshine and shadow. The light burns upon a sublime mountain peak, while all below is in the gloom.

The Righi has the charm of wildness. The thrust of sublime peaks into the wreathing clouds, and the intense light filling the clouds and transforming the rocky heights into a form of half-hidden beauty and sublimity, could be accomplished only by one of artistic instincts of a very high order. 20x28½ in.

COOMBS (D. D.)

36. LANDSCAPE

D. D. Coombs was born in Maine, where he has followed the profession of animal and landscape painter for many years. He was a pupil of George Brown of Portland. Coombs' animal paintings have a wide local sale, but his landscapes are not so widely known. He is a careful student of nature and very painstaking in his work. This bit of cloud and trees and earth is a souvenir of a bright day in a sketching tour along the Androscoggin. 17x11 in.

DRUMMOND (S.)

37. PORTRAIT OF CHARLES INCLEDON, the Noted English Vocalist

The subject is represented in character. His hand holds some instrument, the precise nature of which it is not easy to determine. What appears to be the blouse of a workman constitutes the principal garment. A medal is suspended upon the breast. The coloring is strong and solid. The face is remarkably well drawn, and the expression is life-like. 26½x30 in.

REYNOLDS (SIR JOSHUA)

38. PORTRAIT OF MAN, UNKNOWN

This portrait presents a combination of rich color and accomplished grace. A dark coat, shading to a low purple tone, is relieved by white lace cuffs, or undersleeves. The left hand holds a volume or manuscript. The coat is buttoned high, to near the chin, where a conventional tie and white collar are seen.

The face is full front. The eyes are large and dreamy with a gaze falling a little in their apparent address to an audience which is slightly lower than the speaker.

It is a powerfully-executed painting. The color is strong and the manner rather close and heavy. Against a conventional background the figure stands not fully revealed, but very subtly suggested. 24x28 in.

Accompanying this painting are some interesting documents relating to its authenticity. Summarized they are as follows: The painting was originally brought to America by the noted English painter C. R. Leslie, who sold it to Thomas Sully the American painter. Later it passed into the possession of Professor John Frost. By the family of this latter it was disposed of to a well-known art dealer. Daniel Huntington, the noted American artist, saw the painting after this sale and recognized it as the one brought over by Leslie, and made an offer to purchase it, which was declined. A certificate by Thomas Sully is included, stating that in his opinion it was painted by Sir Joshua Reynolds. Leslie, who was an English painter, and well acquainted with the work of Sir Joshua, and Sully, who spent some considerable time in England and was also well acquainted with the work of the great painter, were evidently assured of its genuineness.

REYNOLDS (SIR JOSHUA)

39. PORTRAIT OF MRS. BILLINGTON, ATTRIBUTED TO REYNOLDS

The delightful little figure sits in the center of the picture. The hands rest upon the keyboard of a piano, while the face is raised slightly as though an inspiration had caught the mind. The flesh is fresh in color, and dark hair falls upon the shoulder. This is relieved from the background by a white cap or head dress.

The background is filled with color, and through a window the rays of the setting sun touch the far horizon. It is a quaint and interesting painting. 20x25½ in.

BUTLER (HOWARD RUSSELL)

40. WRECKERS ON THE COAST OF CORNWALL

The author of this painting was born in New York, where he now resides. Pupil of Dagnan Bouveret, and Gerome, in Paris. Honorable Mention in Salon, 1886; Temple Silver Medal, Philadelphia, 1888; Bronze Medal, Universal Exposition, Paris, 1889; Medal in 1895, and Silver Medal Buffalo, 1901.

The long, low treacherous shore is broken by a group of wreckers hauling by a long rope a mass of drift from the waves. Running up the sands to the foreground the surf trembles and breaks along the shore. The sun is setting in a lurid bank of heavy clouds, suggesting trouble for the mariner. The general tone of color is low. A dull, leaden sky covers a similar waste of waters. The figures in the foreground rise darkly against the sea and sky. The saltness of the sea pervades the whole canvas. It is strong and well handled. 43x21 in.

DORING (ADOLF). Noted German Artist. Exhibiter at Royal Academy, Berlin Kunstlerverein. Studio, Barth on the Ost See.

41. ON THE ISLAND OF BORNHOLM, BALTIC SEA

A view through a wood looking away in the far distance to the sea; on each side richly-foliaged trees, round the bases of the trunks of which grow grey moss; the ground glorious with the deep red of a late afternoon sun; in the middle distance the figure of an old woman supporting herself with a staff. Very finely painted, and expressive. 12x8 in. In shadow box.

DOLCI (CARLO). Noted Italian painter.

42. THE MAGDALEN, ATTRIBUTED TO DOLCI

This large and beautiful canvas bears the marks of a high lineage. None but a master's hand could manage a figure with such perfection of drawing and such modulations of rich and noble color. The figure bends over its crucifix in deep devotion. The golden tones of the flesh shading into deep brown are wonderful in purity and power. The draperies are red, and offer the warmth which is desirable in a work so low in tone. The mass of yellow hair falling over the shoulder adds to the intensity of the flesh colorings.

The accessories are well placed and carefully painted. The background indicates a forest through which a bit of sky is visible. 29x39 in.

JORDAENS (JACOB). One of the most distinguished painters of the Netherlands.

43. PAN AND A PEASANT FAMILY, ATTRIBUTED TO JORDAENS

A peasant family seated in the open air; in the foreground is placed a table in front of which a dog is eagerly looking at the food spread out; in the centre of the painting behind the table is seated the father of the family who is supping from a bowl; behind him an old woman stands holding a tankard in her right hand,

and with her left elevating a glass which she has just filled; on the right is seated a young woman with a child on her lap; the woman is stretching her hand out in the act of invitation to the spectator; on the left is the God Pan with a smiling face raising his hand as though to snatch away the spoon with which the man sups. 23½x18 in.

A remarkably clever piece of painting in the style of Jordaens and possibly by the master. Painted with great animation, with a rich coloring, the details executed with great care and freedom. Unframed.

RIX (JULIAN). Born in California, where he spent his early life, and began the practice of art, self-taught. Traveled in France; studied in Holland, and painted in Devonshire, England. He is represented in the Corcoran Gallery at Washington, and in some of the finest private collections in the country. His work is bold, even to audacity, in both composition and color. In a recent sale in New York an autumn scene was sold at a very high figure.

44. SUNSET

It is only necessary to speak the name of this artist, or to see it on a canvas, to be certain of a genuine work of art. He was

emphatically the poet of evening, In this canvas the after-glow fills the sky; the water repeats it as from a crystal mirror, and the atmosphere echoes it in a mist of crimson gold. The trees in the left foreground seem almost in silhouette, still the shadows are transparent. On the further side of the stream the banks are dreaming in purple shadows. The distance is filled with light falling from an almost transparent sky. It is a gem that was highly valued, prized by Mr. Bierstadt. 14x27 in.

PATA (C.)

45. FONTAINEBLEAU IN WINTER

Pata was born in Switzerland, but on arriving at age went to Paris, where he became a pupil of Courbet. He is a constant contributor to the Salon, and has received several medals. Studio on the Boulevard D'Enfer. One of the most talented of the Swiss painters in Paris.

Fontainebleau in Winter is a characteristic effort by this artist. The scene is not usual in the forest, as the snow seldom falls to any depth, remaining long enough for the painters

to avail themselves of the scenes which it suggests. With a knowledge derived from his Swiss home he has rendered this snowy landscape with wonderful fidelity—the low, gray shadows, which the setting sun throws over the scene, the purple twilight, keenly felt and subtly portrayed. 16x13 in.

BEGA (CORNELIS)

46. THE DRINKER

This famous Dutch painter was born in Haarlem in 1620, dying there in 1664. Pupil of Adrian van Ostade. He is represented in nearly all the museums of Europe. His subjects were Peasants, Tippling Scenes, Satyrs, and Ballad Singers. Many of his panels were very small, like miniatures. His types were low but his art made them marvels of force and beauty. His realistic portrayal of the rollicking life of his day is unexcelled.

The Drinker is seated upon a tub, the right hand raised holding a glass unsteadily, while the left hand grasps the handle of a jug. 4½x3½ in. The attitude is that of intoxication.

BROUWER (ADRIAN). One of the greatest masters of the Flemish school.

47. THE VILLAGE SURGEON

This work by the celebrated Flemish artist is most beautifully rendered. If it is a copy, the delightful spirit of the original is not only held, but a bit of refinement has crept into it, making it a most charming souvenir of the great master. It is painted upon copper and upon the back is written "A. Brower." 9½x11½ in. Unframed.

VON FIALKA (BARONESS OLGA)

48. THE SEWING GIRL

A pupil of August Eisenmenger of Vienna where the artist holds a high social position as well as a distinguished place as painter and decorator. When but three years from the studio of the master, Baroness Von Fialka, entered into competition for the decoration of the New Theatre at Brunn, and won the contest. In completing the work she enjoyed the assistance of the men who had entered the competition and lost the prize.

The Sewing Girl was purchased from the painter and has been in the possession of the present owner since it left her studio. The

figure bends over her sewing, with the light filling her flaxen hair with gold. A velvet dress adorns the figure, the handling of the material being exceptionally fine. In the background a mass of material presents a mingling of color. Fine color qualities pervade the painting and the figure of the woman. The face is beautifully handled. 20x24½ in.

TRUMBULL (JOHN), 1756–1843

49. PORTRAIT OF THOMAS PAINE

This eminent artist at the age of nineteen served his country as aide-de-camp to General Washington and in the following year as Adjutant-General under Gates. Retiring from the service in 1777 with the rank of colonel he became a student of art. In 1780 Trumbull visited London and became the pupil of Benjamin West. On his return in 1782 he resumed his studies and began a series of historical paintings, among which were "The Battle of Bunker Hill," "The Death of Montgomery," and the pictures which are in the rotunda of the Capitol at Washington. His large paintings number upwards of fifty.

The portrait of Thomas Paine is an interesting example of Trumbull's genius. The florid complexion of the subject is well produced.

The face is strong and thoughtful with admirable modelling. The eyes seek to read the thought of the spectator. The color is transparent and finely handled. The brush-work is firm and certain. The whole concept is satisfactory and pleasing.

The green coat is complemented by a brown waistcoat and the white stock and collar at the neck. An inscription shows that at an early period it was on exhibition at Scudder's Museum, New York. 22x18 in.

BROOKES (SAMUEL M.) A Californian painter, whose works are but little known in the East.

50. SALMON, CALIFORNIA

These magnificent specimens of the "King of Fishes" are painted with great fidelity. The pearly iridescence of the side, deepening into the rich brown of the back, is strongly and harmoniously handled. The effect of color is heightened by two or three small fish of a semi-transparent color laid upon the principal Salmon. An enormous crab nestles in a bunch of fern. The brush-work is free and decisive. 41x33 in.

SULLY (THOMAS)

51. PORTRAIT OF GEORGE FREDERICK COOKE

Thomas Sully was born in England in 1783, and died in Philadelphia in 1872. Taken to America at the age of nine years he studied art in Charleston, S. C., where he began his professional life. He lived for a time in Richmond, and later in New York, finally choosing Philadelphia as his home. Several visits were made to Europe, on one of which he painted from life the portrait of Queen Victoria. Among the portraits which have become noted are Fanny Kemble, Charles Kemble, Thomas Jefferson, Commodore Decatur, and that of George Frederick Cooke, the eminent actor.

This noble example of Sully's genius found a fitting subject in the fine head and intelligent face of Cooke. The clear-cut features are touched with a most amiable expression, and the head is easily posed. It bears a quiet dignity which enhances the repose of the features and adds a sense of simplicity and power obtained in few portraits. The color is firm and golden. The brush-work is strong and certain. The flesh tones are relieved by the fur-trimmed cloak thrown back from the shoulders revealing a buff vest; while the lace work of the open vest falls into excellent

GEORGE FREDERICK COOKE, BY THOMAS SULLY [See No. 51]

harmony. The left hand rests upon a book. The body is turned towards the right, while the face is seen in half view. The pose is easy and gracefully indolent. 24½x29½ in.

UNKNOWN ARTIST

52. PORTRAIT OF MAN—UNKNOWN. English School

From the costume it is apparent that the subject was a naval officer of distinction. The buttons upon his dark-blue coat bear the design of an anchor, while the left arm rests upon the fluke of an anchor. In the background is a frigate under sail.

The waistcoat is buff trimmed with gold lace. White lace at the wrists and at the neck add the note of light which emphasizes the rich blue and buff of the garments.

The face is full front, while the eyes are turned slightly to the left. The color of the face is a rich, warm tone. The grace of pose, the modelling of all the parts, the splendid color-sense running through the whole canvas, combined with dignity and beauty, renders this painting, which is evidently a portrait, a masterpiece. 28x34 in.

FROTHINGHAM (——)

53. PORTRAIT OF JOHN TRUMBULL, the Noted Painter

A strong, well-balanced face with high forehead, and thin, gray hair, looking directly at the observer. The face is thin, and bears the color of age. The mouth is firm, the eyes, once large and bright, show a dreamy expression. The features are strongly drawn and firmly expressed. The brush-work is refined and simple. Color is rich, warm and transparent.

A rolling collar and the conventional black stock are seen at the neck. The coat is a uniform black, which is relieved by the red arm of the chair in which the figure is posed.

It presents the artist in the maturity or early decline of life. 25x30 in.

HUNT (LEIGH)

54. OLD MILL RACE, SURREY

A group of massive trees stand on the bank of a placid stream running through English meadows, on the opposite bank are the straggling houses of a village. In the center the stream is damned by a weir, over which the water rushes in white foam. The time is just at the close of twilight, when the pool of water is reflecting in rich colors the last glow in the sky, yet lingering in one spot. 16x20 in.

ROST (ERNEST C.) Silver Medal at Academy of Design.

55. IN THE CATSKILLS

A typical American landscape, painted with great freedom and rich coloring. In the foreground a little stream flows placidly, over which is an old-fashioned wooden bridge, two massive trees stand sentinel-like at its approaches. A gleam of color from the roofs of some farm buildings lightens up the middle distance, and in the background the distant hills are suggested. 30x20 in.

HOYT (——)

56. VALLEY OF WYOMING

Across miles of undulating country interspersed with woods and waters the eye follows the artist's view. A sandy road leading from the foreground plunges directly over the brow of a hill and is lost from sight in the valley. Two figures, a man and a woman, are just at the brow of the hill. The man is standing and points along the way to be taken, while the woman rests and listens. The only sign of life in the immediate foreground is a dog, evidently one of the group of travellers. 46x25 in.

WOUVERMANS (P.)

57. CAVALIERS ARRIVING AT A SUTLER'S CAMP.

Born in Haarlem in 1619, and died in Haarlem in 1668. Pupil of his father and of Jan Wynants, Wouvermans became one of the most popular and powerful painters of his epoch. The most satisfactory test of immortality is the increasing value placed by the public upon his works. In 1767, about one hundred years after his death, a painting by him, "The Deer Hunt" brought at auction $3,500, and another the same year reached the figure of $5,000. In 1793 "Le Ferme" sold for $7,000, and the "Halt of the Cavaliers," in 1857, brought $10,000, while in 1867 "Hostelry" brought the sum of $13,000.

Like several others in this collection it was obtained by Mr. Albert Bierstadt, during one of his visits to Europe. On the left hand in the painting we see the tents and the flags of the Sutler's Camp. A group of travelers has just arrived, and are being served with refreshments. The principal figure has raised his cup, in compliment to the woman who has served him. Another has dismounted and is apparently in the act of lighting a pipe. The figures are well drawn. Opposite and completing this group is a lesser one, apparently of hilarious camp followers. Here again

LANDSCAPE, ATTRIBUTED TO THEODORE ROUSSEAU [See No. 59]

the skill of the artist is manifest in the happy posing of the various members of the company and the occupations, musical and otherwise, which he has given them.

The coloring is low, but charming in every part. The sky is splendid in its cloud forms and beautiful lighting. A rare example of one of the greatest of the Dutch school. Panel painting. 11½x25 in.

WISSING (WILLIAM). Born at Amsterdam, but early adopted England as his home, where he assisted Sir Peter Lely in the painting of his many famous portraits. After the death of Lely Wissing became the favorite painter of the Court beauties of the time, painting also the Royal Family, the Duke of Monmouth (who sat to him several times), and others.

58. PORTRAIT OF LOUISE DE QUEROUAILLE, DUCHESS OF PORTSMOUTH, MISTRESS OF CHARLES II.

A painting of exceptional beauty, to which no description can give justice. It has remained untouched, and years have added additional beauty to it, rendering it one of the *chef-d'œuvres* of this sale. Twenty-five years ago this identical painting brought at auction in London the sum of £300. 29½x25 in.

ROUSSEAU (THEODORE), Attributed to

59. LANDSCAPE—OUTSKIRTS OF A FOREST

This exceedingly beautiful painting, though unsigned, has many of the points with which the greatest of the painters of the Barbazon school is characterized. Rousseau's favorite ground was the Forest of Fontainebleau, and this is the outskirts of a forest. The treatment of atmosphere, the care in the drawing, and the richness of coloring all point strongly to Rousseau.

The scene represents in the background the dark masses of the forest; on the left and right of the painting trees in rich autumnal foliage; in the immediate foreground a little pool reflecting the golden glow of the sky. In handsome frame and shadow box. 11½x9 in.

VANDER NEER (ARNOULD), 1619–1683

60. LANDSCAPE

Of this great painter but few canvases have reached America. His skill in landscape was easily at the head of all his contemporaries. He painted the setting sun with such glowing richness and harmony of color as to approach in excellence both Rubens and Rembrandt. It represents the cottages of the fishermen, and as usual in such subjects holds both boats and figures. With water Vander Neer

could produce a sparkling radiance, combining it with the most fascinating and picturesque effects of land and sky. In the National Gallery, London, is a painting by Vander Neer for which was paid the sum of $3,600, and except from being a little larger in size it has no finer features than this perfect example. 13x15 in.

WHITTREDGE (WORTHINGTON). One of the most distinguished of the later American painters. National Academician, 1861, President of the National Academy in 1874.

61. INTERIOR OF A WESTPHALIAN COTTAGE

Finely-executed painting, the lights of a red fire in the center of the cottage contrasting strongly with prismatic lights from the sunshine, visible through the diamond glazed windows. Signed and dated 1867. 18x15 in.

ROSSITER (THOMAS P.). Opened a studio in New York in 1846. Painted many portraits and other subjects. Associate of the National Academy in 1840; Academician in 1849.

62. WASHINGTON AT VALLEY FORGE

This famous painting, which has been many times reproduced by engravers, represents Washington in prayer, the ground covered

with snow. In the valley in the background the camp of the army is seen. Behind the hills are just seen the first golden rays of the rising sun. 60x92 in.

An appropriate painting for some of the Societies connected with the Revolution.

63. **MOUNET-SULLY (M.). Noted French Actor.**

A very fine chromo facsimile of a water-color drawing representing Mounet-Sully acting in the scene from Hamlet where the play-actors appear. Executed in the very highest style of reproduction, and in handsome gilt frame. 39x27 in.

LARI (D.)

64. **THE CHICKEN MERCHANT. Water-Color**

The robust form of a peasant girl bends over the coop in which are several chickens that she offers for sale.

The brilliant effects of transparent color, the strong and accurate drawing of the Florentine painter is admirably presented.

The vigor and force of this artist is well known in Europe and America. His paintings have all the force of oil and the transparency of water-color. They are brilliant and light up a dark corner with great beauty. 12½x20 in.

UNKNOWN ARTIST

65. LANDSCAPE

A very clever color sketch, of unusual beauty and force. Very rich in autumn tints. Figures in foreground. Old mill with running stream fills the middle distance. Children are playing beside the stream. A very interesting and suggestive study of nature. Resembling the manner of Birket Foster. 11x19 in.

UNKNOWN ARTIST

66. HEAD OF MAN: UNKNOWN

A well-colored and finely-drawn head. The face with dark hair and beard, and open rolling collar, the eyes look furtively far to the right. It is cleverly done, the tones of flesh being very forcible. 15x18½ in. Unframed.

UNKNOWN ARTIST

67. PORTRAIT OF MAN

Whoever may have been the painter of this picture was an artist unexcelled in knowledge and power, with strong and delicate technique. The justness of the flesh tones; the skillful modelling of every feature; the softness of outline and the perfection of texture are all here in a superlative degree.

Force, beauty and harmony are the characteristics of the face which steals forth from a mass of black hair, very delicately relieved by a deep background. 16x21 in.

The portrait strongly resembles that of Sir Christopher Wren, by Kneller, and may possibly be a replica by that great painter, as it is apparently contemporary.

UNKNOWN ARTIST. Signature is a cipher.

68. HEAD OF MAN WITH RUFF

This was copied in 1850 from a painting by John Van Ravesteyn by the painter whose monogram appears on the panel.

The copyist has done his best to reproduce both color and feeling of the author. It is an admirable head, full of color of the Dutch type. 13x16 in. Unframed.

UNKNOWN ARTIST

69. LANDSCAPE

Large landscape, cleverly painted, but unsigned, representing an extensive scenery, rocks and woodland in the foreground, with a break in the center leading away to a far-reaching distance. The sky soft and well filled with light. 36x46 in.

UNKNOWN ARTIST.

70. PASTORAL LANDSCAPE

In the foreground sheep and goats with a woman standing beside; seated on a rock is the figure of a man on whom the red sun glows, on the left ruins, and landscape stretching away in the distance. Painted in the French classical style of the 18th Century. 38x46 in.

BIERSTADT (ALBERT).

71. ROCKY MOUNTAINS. Proof line engraving.

The scene presents an Indian camp in a small valley in the Rockies. On the shore of a lake is a level camping ground where a large hunting party has located. Some are coming in with game, others gather in the groups. 26x36 in.

BIERSTADT (ALBERT)

72. THE OTTAWA BALL. Photograph in Frame

The grand fête which made the name of the Canadian Capital famous for a time was reproduced by a very large and interesting photograph. It was an occasion of note and is well suggested by the picture. 25x43 in.

BIERSTADT (ALBERT)

73. LAST OF THE BUFFALOES. Photogravure

Graphic scene with many figures. 25x43 in.

BIERSTADT (ALBERT)

74. EMERALD POOL. Photograph, Finished in Crayon

The wild scenery of the mountains is caught with the fidelity of the camera, and by enlargement it is prepared for the crayon of the artist. In this case it was finished by one to whom the mountains were well-known, and their wild spirit fully appreciated. The pool mirrors the mountains and the overhanging skies. 56x39 in. Heavy plate glass.

75. LINCOLN (ABRAHAM)

A bronze bas-relief from the Volk Life mask. 17x19 in.

76. WASHINGTON (GEORGE)

A bronze bas-relief from the Houdon Life cast. 17x19 in.

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